

CHILDREN NICELY GOWNED.

BETTER TASTE NOW IN MODES FOR THE LITTLE ONES.

They Follow the Lines of the Fashions for Grown-up People—Features of Frocks for Summer—Children in Black—Broad and Flat Hats Prettily Trimmed.

Children's clothes for summer are blossoming out in the shops with varied additions each week, and while there is nothing strikingly new there are slight variations in trimming which follow along the line of the grown-up gowns without being a hideous travesty of them as they were in days gone by, when children's gowns were so conspicuously unbecoming. We have certainly grown in grace on the question of appropriate dress for children.

Whether vanity or the ethical side of the subject has dominated our motives remains to be settled, but the latter is surely an important factor in the case; for if a child is always conscious of being ill-dressed she cannot develop to the best of her real



ability, and the intelligent mother appreciates the effect of clothes in moulding her character.

The child who is always prettily and tastefully dressed will give the matter no special thought, unless the subject is suggested by others, so her vanity is not stimulated, but unconsciously she will acquire a manner in keeping with her general appearance. Therefore the little difference of clothes can change the whole trend of her life.

Overdressing is the danger now, perhaps, because there are so many temptations among the pretty things for children, but there are all sorts of elegant simplicity for the rich, and everything which is dainty and inexpensive as well.

Black silk coats both in moiré and taffeta are conspicuously in evidence for



spring wear. They are long and short in various forms fitting partially in the back, and usually loose and double breasted in front and fastened with handsome buttons. The collars are wide and round or square and variously made of blue, pink or white silk with lace appliqué on embroidery, or of lace and tucked and embroidered batiste.

In taffeta some of the coats are tucked, others laid in plaits at either side of the front, and back which in the centre has a box plait, or the plaits, turned the other way may meet there.

Black is a distinct feature in children's dress just at present as it has been all winter and the black hats and black hair ribbons are particularly modish. Age makes no difference here, as black is the thing for the little girls as well as the older girls.

The black taffeta silk gown is especially well, with the white guinea, lace collar, threaded through with blue ribbon, knotted at one side, and a blue ribbon in the hair.

All the light weight wool materials, such as challie, velvet, albatross and cashmere are used for children's gowns, but just now it is the batistes, dimities and thin silk which are most attractive because the little models are fresh and new.

A city idea for a white batiste gown is an embroidered ruffle at the hem headed



by an insertion crossed at intervals with bands of narrow blue velvet ribbon. The round yoke is of embroidered batiste, and the bertha collar and cuffs are of tabs of embroidery finished by bands of the velvet.

This is for a child 6 years of age and is often made without any belt, falling straight

and full from the yoke to the hem. Or, it may have a waist with a belt of the velvet finished with a rosette and loop ends at the back.

The belt effect in some of the new dimity dresses is made with tabs of embroidery edged around with a frill of narrow valen-



ciennes lace, and sewn on up and down at intervals over the ribbon sash underneath. Cross strappings, with velvet, or tiny bands are very effectively applied to children's gowns, sometimes forming a little vest in the blouse waist over some thin fabric. Fancy buttons in small sizes are another feature of trimming, and then there is the



open hemstitching and tiny ruffling for the dancing gowns.

The embroideries are so beautiful this season that the white gowns are prettier than ever.

Children's hats are broad and flat like those for the older ones, and they show some modified editions of the same ideas in trimming, for example, the profusion of flowers, and the ends at the back.

Some of the dainty transparent straws are bound on the edge with silk in blue, white or any color you like, to make them strong. This shows nearly an inch wide on



either side, and a scarf of the same color is tied around the crown with bow and hemstitched ends at the back.

SHE'S WELL VACCINATED.

Plight of a New York Woman Was Nervous About Smallpox.

The physicians are saying this year not only that it is necessary for persons who have not been vaccinated for a long time to submit to the preventive measure, but also that age and had the pleasure of having it take should again undergo the operation if they would be altogether on the safe side. The danger of smallpox is so great that no precaution against it should be omitted.

It was a sense of this danger that led a young New York matron to be vaccinated, and, like other New York matrons, she selected her leg as the best place for the operation. The doctor did his duty and the patient waited for several days.

As there were no signs of the virus taking, the young matron grew nervous as she heard the stories of the prevalence of the disease. So she decided that rather than run the risk of the vaccination not succeeding, she would once more be vaccinated and again on the leg. But on the other leg.

The physician protested, but the patient insisted and she felt a sense of relief after the second vaccination. She had not stood in need of the second vaccination and just first one took with it at its height the second vaccination on the other leg also began to give evidence of a disposition to take just as thoroughly. As a result, this young matron is now in bed for a few days. She is not able to walk yet, but she is relieved as to the danger of smallpox.

BRAIN WORK GOOD FOR WOMEN.

EFFECT OF A PROFESSIONAL LIFE ON THE HEALTH.

A Woman Physician Denied the Statement That Intellectual Effort Has Hurt Women—Testimony From the Stage—The Changes That Women Need.

At the national council of women held recently in Washington the extension of woman's work and the decrease in the national birth rate came up for discussion. Mrs. Susan Young Gates of Utah said that the struggle of women for intellectual greatness had caused the sex to degenerate physically in the last half century.

"Intellectual pursuits do not tend to physical development and improvement in either men or women, it would seem, unless such labors are carefully balanced and, above all, open air. Says an authority in referring to Mrs. Gates' statement: 'School teachers, college professors, editors, artists and indoor desk workers of either sex are not, as a rule, robust, especially if they are very much devoted to the work in hand.'

"Many of the best-known authors and others whose professions are of a sedentary nature have learned to appreciate the absolute necessity for a change of occupation or active outdoor recreation of some sort for an hour or two each day. The man who works with his brain intelligently will spend some of his time on the golf links, on horseback or else in exercise about each twenty-four hours.

"Any number of men who live in the country now emulate Gladstone's plan of wood chopping, while nearly all of our statesmen take trips into the woods every now

and then, ostensibly to hunt and fish, but really to breathe the air of the country away from the noise and atmosphere of city life.

"Women in society and others who live quite domestic lives are slower to appreciate the need for open air exercise than women in business pursuits. Many women will stay indoors for several days in succession, unless a shopping trip takes them out.

"It is true that walking in city streets is not an alluring pastime, and for this reason most women, when they do venture out, find their steps tending toward the big shops through which they roam, elbowing each other and trying themselves out looking at things they do not intend to buy, but getting no physical recreation whatever.

"A woman who walks for exercise should pick out a certain number of blocks for her trip, increasing the distance each day and taking good, vigorous breaths of air as she proceeds. She should think exercise as well as move her limbs and should keep the idea in mind of the benefits which she wishes to derive from the stroll."

A physician who numbers among her patients women who are engaged in the professional absolutely denies that intellectual work causes physical degeneration among women.

"On the contrary," she avers, "I find women brainworkers healthier as a class than women in society or in domestic life. This is owing to the fact that they cultivate an intelligent perception of matters tending to their healthfulness, and their lives are necessarily more regular.

"Professional women, or business women, as I class them, learn to appreciate the benefits of baths and of proper sleep and exercise as well as of the right kind of food. They take better care of themselves, for they know that ill health will not only mean a break in their work, but a drain on their pocketbooks as well.

"Another thing, these women who work with their brains are apt to be women without masculine supporters. They are not used to being petted and they are aware that their coughs, headaches or other ills will gain no sympathy and might just as well be shaken off. It is the case with them, the little girl who fell off the fence and on being asked if she cried, explained that she hadn't, as there was no one to hear her.

Nerves are the trouble with most of the women who work with their brains for livelihood. Of course, all women suffer from nerves, more or less, but in many cases the ills are imaginary.

"Every once in a while some one of my patients will come to me complaining of extreme exhaustion, loss of appetite and nervousness, with sometimes a tendency to neuralgia. All these symptoms give warning of an overstrained nervous condition, and when insomnia accompanies the symptoms it is a dangerous condition. Affections of the eyes are also common.

"But, on the other hand, there are more cases where the ailments common among women who live quiet, domestic lives, or who are engaged in the social round. The latter women suffer all sorts of ailments, but their nerves are often in splendid condition.

"Now take the women of the stage as a class. Imagine the strain of an ordinary class, the constant work, the exposure of draught stages and improperly heated dressing rooms, together with the strain of travel and the long hours. Yet illness is the exception with them.

"Once in a while you will hear of a breakdown, but when one considers the work they are obliged to do, it is remarkable that they are able to stand up to their freedom from ordinary illnesses. One reason is that they know the importance of an absence from the stage and they cannot easily give in.

"Where other women would succumb and take to bed for a day or two, actresses get ready and go on with their work. When that is the case, the geisha joyously gives up her enforced beauty cult. She takes her bath, her hair is combed, her teeth and eyes are made up for her performance, and she goes on with her work in the professions.

"Women authors also live to a comfortable old age, as a general thing. There

is a long list of such women to-day, past and present, as to years, but still writing with vigor from peaceful country homes, which they have earned by their labors.

"They do not give the impression of having been worn out by their work, but rather of having cultivated a calm repose and contentment that are the very reverse of the undetermined physical condition.

"The great trouble which all women in professions must guard against is overwork. Women doctors, lawyers, writers and artists all give themselves up to their work completely. They work not so much for the money they are to make as for the work itself, and they become overconcentrated in their tasks.

"Often times they break down, and then after a brief rest they are back in harness again, working as hard as ever. But to say that they are more unhealthily as a class than other women is a mistake.

"The doctrine I preach to all women who suffer from nerves is take exercise in the open air and the sunshine when possible. And always bear in mind that a breakdown will prove more of a detriment in any chosen career than a little rest taken in time.

"Professional women have all a natural dislike for housework. But if they could realize what an antidote for illness and brain fog can be found in the homely tasks of the house they would cultivate an hour or two of bedmaking, dusting and sweeping.

"All these tasks are as healthful in their way as calisthenics. They must not be done in a half-hearted manner, however, but thoroughly, with opened windows, letting in fresh air, and plenty of brisk moving around, climbing on chairs and kneeling to dust under furniture.

"All this rests the nerves, and with a covered head and a pair of rubber gloves neither the hands nor the head need suffer."

The hair, remarkably thick and long, is brushed with oil and gum, which stiffens it a trifle and then it is brought up into the rolling pompadour and the phenomenal loops and bows which are the pride of the Japanese woman's hair.

After all this, the geisha drops on her "honorable" knees, and with trays of cosmetics before her and a mirror in her hand, settles down to a long and conscientious session at make-up. It is a wonder, that make-up, and the geisha who isn't past mistress of it is a flat failure.

The perfectly smooth skin takes cosmetics in most satisfactory fashion, and not even in the brightest light can one see a trace of the liquid powder, the paint, the lip salve, that the skillful geisha applies so cleverly.

There is dark oil on the perfectly trained eyebrows and lashes. There is a line of antimony under the brilliant Oriental eyes. There is carmine on the smooth, full lips; but the whole is a triumph.

Then there are the three bright hairpins to be adjusted in just the right way, for every detail is a matter of solemn moment. Never on any consideration must a fourth pin be added, though Western comic opera has never grasped that fact.

The geisha's dress must be exquisite but simple. If she were French she would say it must be chic. Others may go in for extravagance.

The geisha prefers attire simplicity. Often her silks are far too costly for her income, being heirlooms of great value, and she is obliged to wear a dark silk kimono, an under dreg of ermine in some pale tint and a huge sash, which is the costume's only touch of splendor. The geisha's sash is a treasure.

In the broad, hanging sleeves, there are perfume sachets, paper kerchiefs, and a tiny pipe. The geisha is ready to go about her business.

She is an honest, hard-working little woman and usually a trifle misjudged by foreigners. To be charming is her one aim in life, but then she is the public entertainer.

She has probably made a contract with a geishaya, or agency, and night after night she is sent out with a group of other ladies working their way to sing and dance and receive and ask conundrums and be charming. She succeeds better than the average Occidental professional entertainer. That, at least, is to her credit.

When the geisha's toilet is finished, she prepares for going out. She tucks up her kimono—folded always from left to right. To wear it in any other way is shocking.

She puts on her wadded silk jacket, usually of black. She winds her hair loosely around her head, and she goes under her left arm.

She takes an oil paper umbrella and a paper lantern in her right hand. Pimpri, dainty, gentle, winning, lovable, the geisha toddles off to her work.

It isn't an easy matter to keep the graceful, trim, and modest little body supple and willowy enough for Japanese dancing. There must be daily baths in water hot beyond the dreams of Western bathers, and there are exercises for the muscles, and much care in diet.

Not even Lillian Russell herself devotes more time and attention to preserving her beauty than does the geisha to preserving hers. It is the geisha's stock in trade. When it is gone, her career is ended.

Often the career ends earlier, in marriage. When that is the case, the geisha joyously gives up her enforced beauty cult. She takes her bath, her hair is combed, her teeth and eyes are made up for her performance, and she goes on with her work in the professions.

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VALUE OF THE BEAUTY REST.

WONDERS ACCOMPLISHED BY A HALF HOUR OF IT A DAY.

It Will Keep Women Young and Preserve Their Good Looks and Relax Strained Nerves—Position and Frame of Mind for a Nap—Clara Barton's Advice.

"I should hardly think Isabella Knickerbocker would care to go to such a quiet town as A—for a holiday," remarked one of her friends. "It is the most dead-and-alive sort of place, absolutely nothing to do and nobody to see."

"Why, it is just for that reason that she goes. There was the response. "It is her beauty rest, to repair the waste of winter and get in trim for the summer campaign."

"She brushes out her tresses and lets her hair grow. She takes a lot of exercise and an hour's rest daily and a day's rest weekly—all for the sake of her complexion."

"Of course, otherwise, she could not stand that slow town for a week, but her high sense of duty to herself sustains her. She will look ten times better at the end of the month, so she certainly pays her, if she is willing to pay the price. It is a combination of rest cure for mind, body and complexion."

Miss Knickerbocker is wise. She knows that all the cosmetics, all the massage, all the beauty baths and physical culture in the world cannot do for faded cheeks, hollow eyes and fatigued, blanched face what rest will do.

A woman may declare that she can neither rest nor sleep in the day time; that she is too nerve-strained and excited. Let her, if she wishes to keep her youth and beauty, try a systematic half-hour's rest with complete relaxation, every day. By

both fagged. The take when resting or sleeping is on the right side, because then the heart has more room to perform its work. The arms must be placed at the sides and kept there. If they are thrown over the head, the muscles of the head, neck and chest are contracted. The right position is most important for sufferers from insomnia, which is often brought on by incorrect position.

The bed should be removed from the wall, as it is not conducive to health to be close to an account of dampness from one thing, and another thing, more serious, is that one's breath is thrown back to be inhaled again. A severe morning headache in one case was cured permanently by simply moving the bed from near the wall into the middle of the room.

The value of surroundings that do not excite the imagination is an important thing to consider, in preparing a room for repose and sleep. The walls must have a soft tint, and there cannot be too little furniture or too few pictures and bric-a-brac.

These things get on the nerves and induce wrinkles and crow's feet and a dull, listless, dead expression on the face. A woman's good looks, it settles in the skin and wrinkles are actuated by it.

Dust is death to freshness of complexion and to general vigor. Have you not noticed how soundly and refreshingly one sleeps in a room that has been just cleaned thoroughly? It is because the huge dust particles have to breathe over the 50,000 particles of dust and dead matter.

The occasional holiday in bed is planned on the same line as the afternoon rest. Talking, reading, thinking—all are forbidden—even eating, with the exception of a small allowance of liquid food. In this way wonders are wrought in building up and restoring tone of the system.

If there is neither time nor opportunity for reclining, rest may be taken by placing the hands behind the head and swaying the body slowly, then standing and twisting the upper part of the body. This changes the circulation and relieves the strain on a certain set of muscles.

The trouble is that people use only one set of muscles most of the time. Besides brain, heart and muscles which share in the general life of the rest cure, there is the digestive system, which also requires rest. Give some digestive rest occasionally, it is wholely beneficial to the more active muscles, and can only be cured by rest, supplemented by other rational treatment.

Physical culture is needed, more than any other people in the world, the relaxation and refreshment which only rest and sleep can give to overworked nerves and overworked systems, for nowhere else do the women live under so much physical and

mental strain. To employees in offices and shops, stenographers, clerks, seamstresses, who have a never-ending struggle, the rest cure must for the most part be a beautiful and unattainable ideal.

But even these have usually their Sundays and evenings, and if instead of sitting up half the night over so-called amusements, or spending the Sunday idly, they would find a great deal of benefit therefrom.

One of the hardest-worked of the literary women says that she is certain that she enjoys for all the health which is her portion simply because she spends one entire day out of every week in bed.

"When I feel that I have a few hours in which to take a holiday," she says, "I always find the best way to spend the time is in bed, occupying much of the time, if possible, in sleep. Next morning I get up

absolutely refreshed and enabled to do in the succeeding days quite as much work as I could have done had I been working through the hours devoted to rest, but without the great fatigue from which I should otherwise have suffered."

"I cultivate the accomplishment of resting and of napping. I shut my eyes whenever sleep whenever there is a lull in my work."

"I either rest or play. I don't putter. That's what ages women—puttering. I see a woman breaking down at her work, prostration I wonder when women will learn to stop puttering."

"I wouldn't sew a button onto one of my shoes for all the kingdoms of the earth. A woman can't be a shoe mender, a glove mender, a dressmaker, a housekeeper and a domestic economist all in one. The various duties must be broken down, and then some one writes a brilliant article on 'Why American Women Break Down.'"

"Sleep is a great thing for women. Half the women I know don't sleep enough, don't rest enough."

PARIS DINERS DE TÊTES.

A New Carnival Idea in Which the Head Alone Is in Fancy Dress.

Among the carnival festivities of Paris fancy dress balls and dinners de têtes hold high favor. The latter are particularly in vogue, and it seems odd that in the hostesses, always eager for novelty and success in entertaining, have not recognized the possibilities of these jolly and farcical little dinners.

In the first place, the guests are not put to the trouble of planning and procuring complete fancy dress costumes, a matter involving an amount of care and expense that often makes the invitation a nuisance rather than a pleasure. Only the heads of the guests are in fancy dress at a dinner de têtes, but there is a chance for much individual ingenuity even in this narrowed field.

At a recent Paris dinner the guests were dressed in regulation modern fashion, but from their throats up they were a motley crew. There were beautiful women with the powdered coiffures, the rouge and the patches of Louis XVI's time, with the various famous headresses of European peasants of historic epochs, of celebrated beauties.

There were make-ups copied from stage favorites, from noted pictures, make-ups illustrating the characters of popular books, make-ups fashioned on topical songs.

Beards and faces were side by side, and the incongruity of the travestied heads with the modern costumes below them made even the beauty mirth provoking, saving, of course, where some of the modern adaptations of old styles in dress fitted in, to some degree, with the coiffures of olden time.

SURPRISES IN MOURNING.

Two Phases of the English Woman's Way of Manifesting Grief.

"One of the things that every little while give me a surprise in England is the vagaries of conventional mourning as practised in English society," says an American woman who has lived much in London. "I never quite know what to expect from an English woman in mourning."

Last season over there I was giving a dinner and confided to an English friend with whom I was quite intimate and who was in deep mourning my regret that she did not be present.

"Why, my dear," she said, "I'll come directly, but I must dine upstairs."

"So on the night in question she, in a dazzling, effective dinner dress of black, gay, dainty and sleeveless, was served with dinner in the library while the rest of my guests sat through the course in the dining room. When the ladies went to the dressing room Mrs. G. was there, took coffee with us gayly and finished the evening with the gentlemen as they strolled in from their cars."

"This should have prepared me for her inconsistency. But not very long afterward I could with difficulty repress a smile at the conduct of another English woman in mourning whom I met at the house of a friend. A table of bridge was being made up and the hostess asked her to join."

"My dear," she replied, indignantly, "you must put me at a mourning table. In other words, she would only play with persons who were in bereavement herself."

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FRENCH WOMEN IN NEW FIELDS.

AND FRENCHMEN ALARMED FOR THEIR OLD PRIVILEGES.

A Woman Lawyer Routs Her Male Opponents—Women Artists Invade the Ecole des Beaux Arts—A Woman in Diplomacy—What Next? Ask the Men.

Frenchmen are becoming agitated over the frequency with which they are being called upon to give practical illustrations of their time-honored phrase, "Place aux dames."

Women have always been powerful in France, through their social influence. They ruled society. They dabbled in politics.

That is as it should be, say the men, but when the women go into the professions, when they contend for the offices, the salaries, that's another matter.

France has two women barristers. They have been regarded as calamities, but Mile. Chauvin has had fifty briefs within the year and has now a measure of success about the average. Only a week or two ago, she argued a case in which she bowed over her masculine opponents like top heavy ten pins, and left the judge overwhelmed by the weight of her eloquence and arguments.

Mile. Chauvin is a clever lawyer, but even a clever lawyer needs a case that inspires him. In this particular instance the trouble had arisen over an infringement of patent in regard to a popular make of corset.

The woman lawyer's foot was on its native heath. She went into details, she poured forth technicalities, she talked as one having authority.

She asked questions that were Greek to the mere men who acted as attorneys for the plaintiff. She withered them with sarcasm. She convinced the judge that they didn't know anything about corsets, that they didn't even suspect anything.

She won her case hands down and departed in triumph, leaving humbler and wiser men behind her. Mile. Chauvin's success has encouraged other French women to look to the law as a profession, and Frenchmen object.

Then there is the affair of the Ecole des Beaux Arts. Women may study there now, despite masculine protest, long and loud; and Paris has been much disturbed of late by a vision of a feminine winner of the Prix de Rome. Who started the disturbance no one knows, but some one asked, "And what if a woman wins the Prix de Rome?"

Immediately there went up from the Latin quarter and Montmartre a wall of indignation that ended in the expulsion of a woman from the Prix de Rome? Never! Never!

The newspapers took up the idea. They heaped on the affair. If a woman should take the Prix de Rome would she be admitted to the Medici Villa, sacred to winners of that prize during their three years' sojourn in Rome?

This question brought on paroxysms still more violent. The discussion became furious. Judging from conversation overheard at a dinner given by a French woman to look to the law as a profession, and Frenchmen object.

People discussed the propriety of a woman's dwelling at the villa, the demoralizing influence upon her morals that such a life would exercise. They weighed the chances of her relaxing from the pursuit of art, with a big A, into reputation. They lamented the destruction of the genial life heretofore possible in the Roman villa.

One clever and successful woman artist, a French woman, dropped a refreshing note into the clamor.

"Absurd," she said with gay disdain. "In the first place, there is no probability that a woman will ever take the prize. Few women have more than ordinary talent for art. Those few will not have much chance against a large body of the most gifted men students."

"If the incredible should happen—if a woman should win the prize—nothing could persuade her to go to the Medici Villa. Permit her to live there? You couldn't drag her there."

"If she wants to work, she can do it better elsewhere. If she wants to flirt, she can do it with much more freedom elsewhere."

"There's nothing in it for her. Do not have an apology, Messieurs, your villa is safe."

On top of the Medici storm came the announcement that French women have broken into diplomacy. M. Delcasse, Minister of Foreign Affairs, has appointed Madame de Villeneuve-Frison, of a famous old Provencal family, secretary to the French Consulate General in New York.

Young Mile. de Villeneuve-Frison is charming, clever, capable. New Yorkers heard of her appointment with interest and regarded it as altogether natural and proper, but once more there was agitation among the young men of France.

Was nothing to be sacred from the women? Must diplomacy, too, make way for them? It was not to be borne. M. Delcasse was hounded by letters and visits of protest and acquired much unpopularity.

It is told, too, for the truth of the tale there is no responsible authority—that the Marquis and Marquise de Villeneuve-Frison gave a fete to celebrate their niece's